

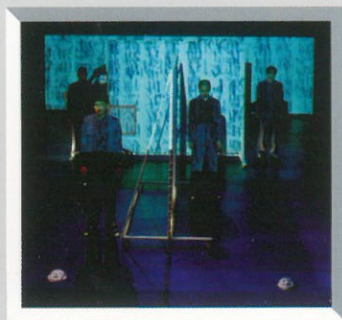
关于《仪式》

“击鼓骂曹”的故事就是将曹操视为奸臣的经典描述，这个故事在中国有三个不同的文本，文本之间的历史跨度在1000年以上，它们分别来自于中国的《后汉书》、《三国演义》、《狂鼓史渔阳三弄》，三个文本的作者和类型分别来自于官方史书、民间口传集成的小说和传统戏剧。

以“仪式”来命名，它有双重的含义。一是场所的仪式：三个文本不由而同地都构筑了一个仪式化场面——击鼓，特殊的场所制造了特殊的人物；二是叙述方式的仪式：三个文本贯穿了1000年，并通过反反复复描述，使某种形像被固定下来，并制造了一个规范的、支配性的秩序，两种仪式互相支持，共同维持了一个不可质疑的“事件”。

《仪式》将以三个文本的演变过程作为依据，用一种微观的描述对历史事件进行重新梳理。在仪式中，每个人既是讲演者，又是演出者，演出的现场成为历史与现实连接的平台。同时，使观众用更直接的方式保持与戏剧和历史的三重关系。

汪建伟



Ceremony

“Beating Drums in Criticism of Cao” is a story that uses the figure of Cao Cao to portray a classic example of a treacherous court official. The story is based on three different literary texts whose time of writing span over 1000 years: History of Eastern Han, The Romance of the Three Kingdoms, and the traditional play called “Kuang Gu Shi Yu Yang San Nong”. The writers and styles of these sources vary greatly; the first text is a court historian’s annals, the second text is an oral narrative passed down and collected among the common people, and the third text is a traditional dramatic play.

The title “Ceremony” has a double meaning. First, the three literary sources all refer to a common venue; the ceremony of the beating of drums. The unusual venue tells us that we will be presented with an unusual character. Secondly, the narrative has a ceremonial quality to it. The story is based on historical texts which span a history of over 1000 years, during which the repeated telling of the story has resulted in the consolidation of a certain historical image that has an undeniable weight and norm associated with it. These two types of ceremony merge together to describe an indisputable ‘historical event’.

“Ceremony” is founded on the historical process of the creation of these three literary texts, and it uses a personal story to analyze a historical event yet once again. During this ceremony, everybody participates both as a speaker and as a performer, and the stage turns into a place where history and the present come together. In doing so, the audience plays a role in furthering the relationship between drama and history.

Wang Jianwei

